

# Six Etudes

DE

STEPHEN HELLER

Transcrites pour la Harpe

PAR

ALPH. HASSELMANS

Prix : 3<sup>f</sup> net.


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L. DENIS



# SIX ÉTUDES


DE STEPHEN HELLER

Transcrites pour la Harpe  
par Alph. HASSELMANS

N° 1 (OP. 45 - N° 1)

à M<sup>lle</sup> SPENCER-ORVEN, 1<sup>er</sup> Prix de Harpe en 1886

*Sempre legato ed egualmente.*

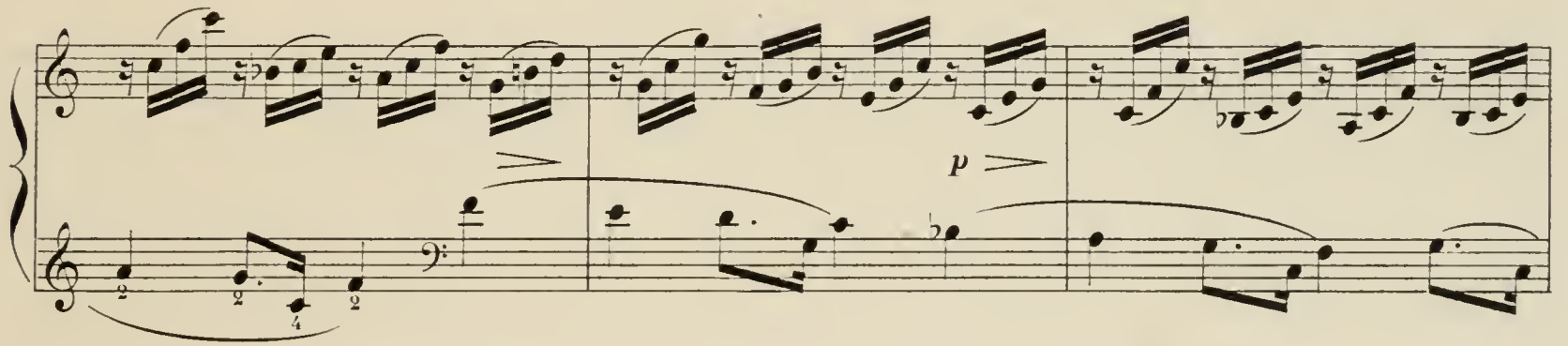
100 = 

ALLEGRETTO

*p*


*mf Marcato*

*p*





N<sup>o</sup> 2 FEUILLET D'ALBUM(OP. 16 - N<sup>o</sup> 15)

69 = 

POCO LENTO

*La melodia ben pronunziato.*

*p* *Con molto espressione.*

*Cresc.*

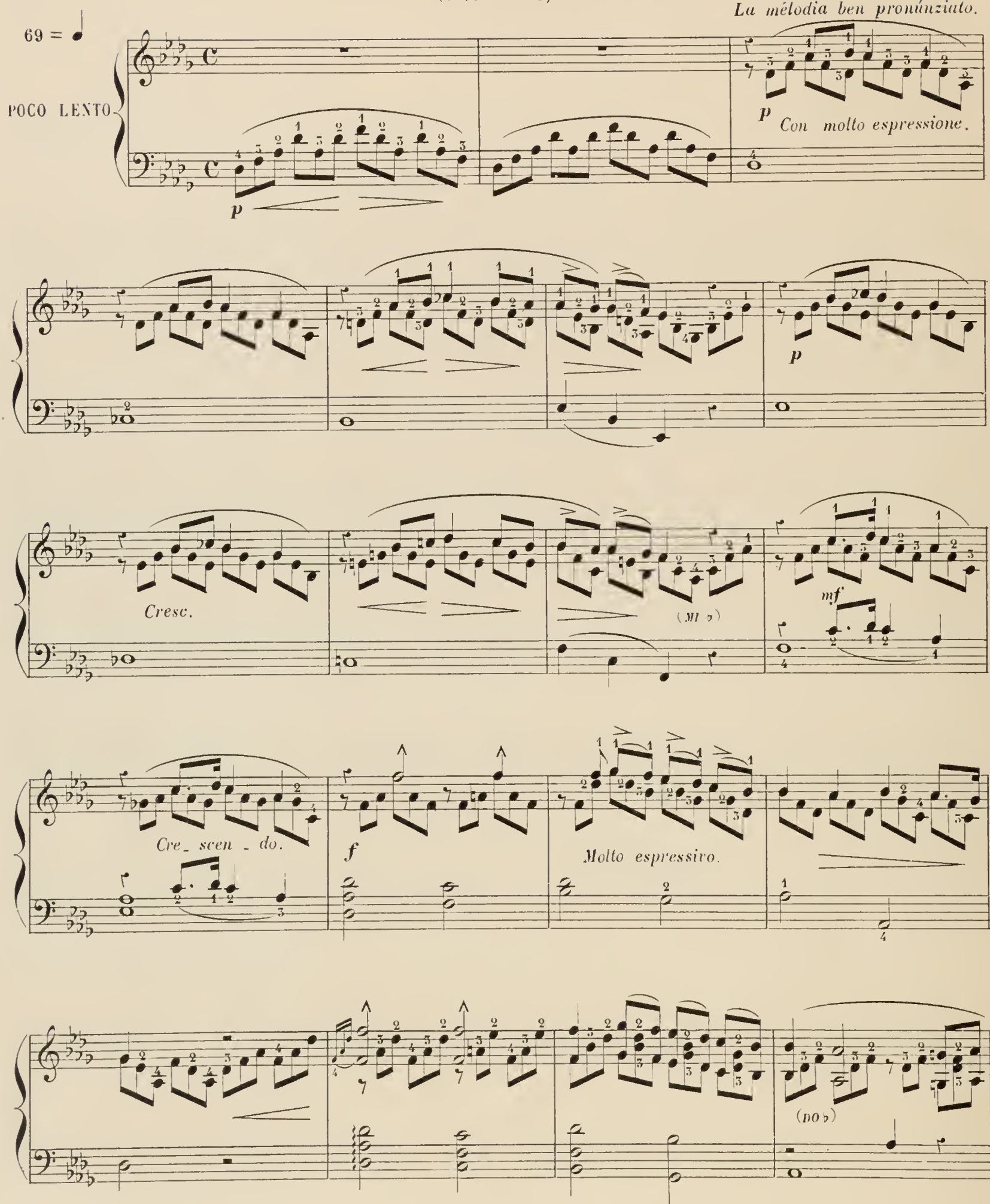
*Cre - scen - do.*

*f*

*Molto espressivo.*

*(MI ♭)*

*(DO ♭)*



First system of musical notation. The treble staff contains a series of eighth-note chords and single notes, with some triplets indicated by a '3' over the notes. The bass staff has a few whole notes. The tempo marking *Animato.* is placed below the treble staff. The dynamic marking *ff* is placed below the treble staff, followed by the tempo marking *Riten.*

Second system of musical notation. The treble staff continues with eighth-note chords and single notes. The bass staff has a few whole notes. The tempo marking *Riten.* is placed below the treble staff. The dynamic marking *ff* is placed below the treble staff, followed by the tempo marking *Riten.*. The tempo marking *Espressivo.* is placed above the treble staff. The tempo marking *M.G. M.D.* is placed above the treble staff.

Third system of musical notation. The treble staff continues with eighth-note chords and single notes. The bass staff has a few whole notes. The dynamic marking *p* is placed below the treble staff. The tempo marking *M.D.* is placed above the treble staff.

Fourth system of musical notation. The treble staff continues with eighth-note chords and single notes. The bass staff has a few whole notes. The tempo marking *M.D.* is placed above the treble staff.

Fifth system of musical notation. The treble staff continues with eighth-note chords and single notes. The bass staff has a few whole notes. The dynamic marking *Cresc.* is placed below the treble staff. The dynamic marking *f* is placed below the treble staff.



First system of musical notation. The treble clef staff contains a series of eighth-note chords, mostly triads, moving in a descending sequence. The bass clef staff provides a simple harmonic accompaniment with whole and half notes. The tempo/mood marking *Molto espressivo.* is placed below the treble staff. The dynamic marking *sf* and the instruction *Cresc.* appear at the end of the system.


Second system of musical notation. The treble clef staff continues the descending eighth-note chord pattern. The bass clef staff has a more active line with eighth and sixteenth notes. The dynamic marking *f* is placed below the treble staff. The instruction *Cresc.* is placed below the bass staff.

Third system of musical notation. The treble clef staff continues the descending eighth-note chord pattern. The bass clef staff has a more active line with eighth and sixteenth notes. The dynamic marking *ff* and the instruction *Riten.* are placed below the treble staff. The instruction *Riten.* is also placed below the bass staff. The system ends with a melodic phrase in the treble staff marked *M.D.* with fingerings 1 4, 1 4, 1 5, 2.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and some rests. The bass clef staff has a more active line with eighth and sixteenth notes, including a sixteenth-note triplet. The system ends with a melodic phrase in the treble staff marked *M.D.* with fingerings 1 4, 1 4, 1 5, 2.

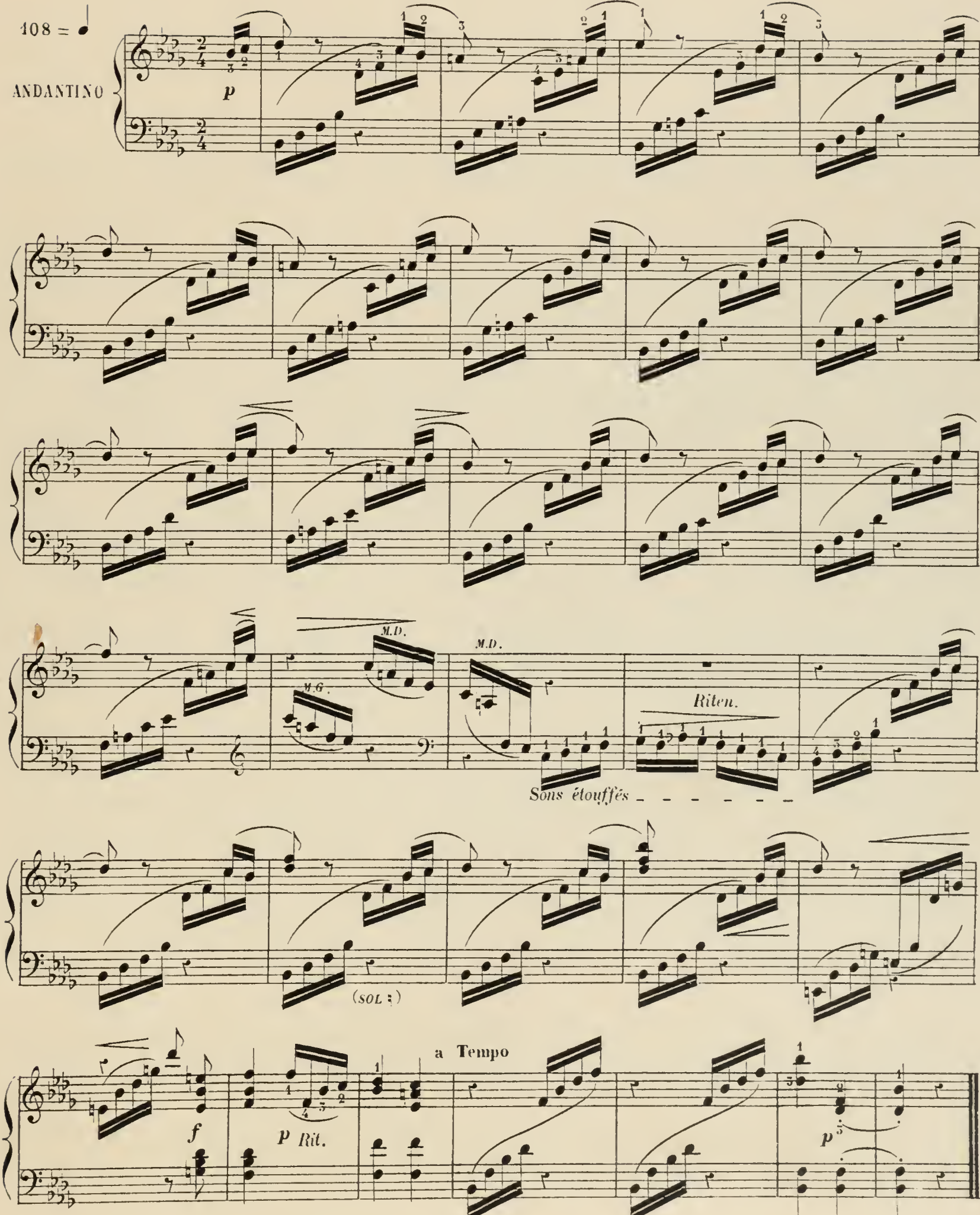
Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and some rests. The bass clef staff has a more active line with eighth and sixteenth notes, including a sixteenth-note triplet. The system ends with a melodic phrase in the treble staff marked *M.D.* with fingerings 1 4, 1 4, 1 5, 2.

N<sup>o</sup> 3 (OP. 46. N<sup>o</sup> 12)

108 = 

ANDANTINO

*p*



*M.D.* *M.D.* *Ritén.*

*Sons étouffés*


*(SOL:)*

*a Tempo*

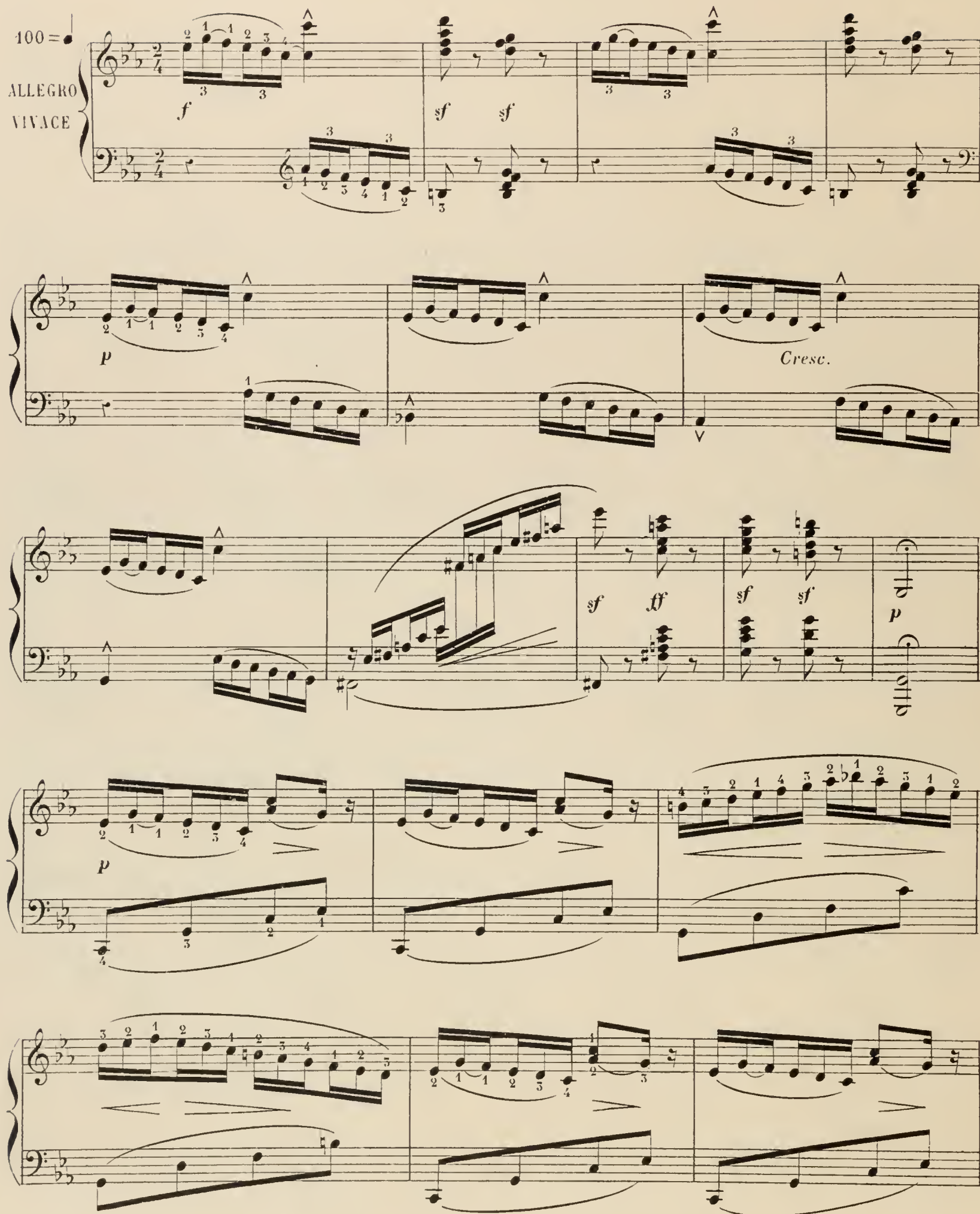
*f* *p* *Rit.* *p*



N<sup>o</sup> 4 ( OP 46 - N<sup>o</sup> 18 )

100 = 

ALLEGRO  
VIVACE



*f* *sf* *sf* *p* *Cresc.* *sf* *ff* *sf* *sf* *p* *Sf*



This page contains six systems of musical notation for a piano piece, likely in B-flat major or D-flat major (three flats). The notation includes treble and bass staves with various musical elements:

- System 1:** Features a continuous melodic line in the right hand with slurs and a rising bass line.
- System 2:** Includes a *Cresc.* (Crescendo) marking. The right hand has complex fingerings (1, 2, 3, 4) and slurs. The left hand provides harmonic support.
- System 3:** Starts with a measure rest of 8 measures. The right hand continues with intricate fingerings. Dynamics include *Piu f*, *f*, and *sf*.
- System 4:** Includes a *M.D.* (Molto Dolce) marking. The right hand has a descending melodic line. Dynamics include *f*, *sf*, and *p*.
- System 5:** Continues the melodic and harmonic development with slurs and dynamic markings *sf* and *p*.
- System 6:** Ends with a final cadence. The right hand has a descending scale-like figure. Dynamics include *ff* and *f*. A measure rest of 8 measures is indicated at the beginning of the system.

à M<sup>lle</sup> Édith HEALY

**Nº 5 (OP 47 - Nº.16)**

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords in the left hand and a melodic line in the right hand. The voice part is in the upper register, featuring a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two measures of the piano part and the first measure of the voice part. The second system contains the next two measures of the piano part and the next two measures of the voice part. The piano part is marked with a "C" for C-clef and a "B" for B-flat. The voice part is marked with a "C" for C-clef and a "B" for B-flat. The score is written in a style that is typical of early 20th-century musical notation.

The image shows a musical score for a piece titled "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is written for a single melodic line (likely a violin or flute) and a bass line (likely a cello or double bass). The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is marked with "Riten." (Ritardando) and includes various musical notations such as slurs, fingerings, and dynamic markings. The bass line consists of sustained notes and chords, providing a harmonic foundation for the melody.

A musical score for a piano piece, marked 'a Tempo'. The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats). The melody in the treble staff begins with a series of eighth notes (B-flat, A, G, F, E, D, C, B-flat) and then moves to a series of quarter notes (B-flat, A, G, F, E, D, C, B-flat). The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. The tempo marking 'a Tempo' is centered above the staff. The dynamic marking 'p' is placed below the first measure of the treble staff.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. A dynamic marking *mf* is present in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. A *Riten.* (Ritardando) marking is placed over the middle of the system, and a *pp* (pianissimo) marking is placed over the end of the system. The tempo marking *a Tempo* appears above the treble staff at the end of the system.

Third system of musical notation. The treble clef staff shows a melodic line with some grace notes. The bass clef staff continues the eighth-note accompaniment. A *p* (piano) dynamic marking is placed over the middle of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. A *Riten.* marking is placed over the middle of the system, and a *p* dynamic marking is placed over the end of the system. The tempo marking *a Tempo* appears above the treble staff at the end of the system.

Fifth system of musical notation. The treble clef staff contains a melodic line with some grace notes. The bass clef staff continues the eighth-note accompaniment. A *Riten.* marking is placed over the middle of the system, and a *pp* dynamic marking is placed over the end of the system. The system concludes with a double bar line.

à M<sup>lle</sup> Henriette RENÉ, 1<sup>er</sup> Prix de Harpe en 1887N<sup>o</sup> 6 (OP. 45 - N<sup>o</sup> 2)

208 =

ALLEGRO  
VIVACE

*Poco meno mosso.* **Tempo**

*Poco meno mosso.* **Tempo**



The musical score consists of six systems of staves. The piano part is written in the left hand, and the voice part is written in the right hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Piano part starts with a *p* (piano) dynamic. The voice part has a *mf* (mezzo-forte) dynamic. The system ends with a 4-measure rest in the piano part and a 3-measure rest in the voice part.

System 2: Piano part has a *f* (forte) dynamic. The voice part has a *f* (forte) dynamic. The system ends with a 4-measure rest in the piano part and a 3-measure rest in the voice part.

System 3: Piano part has a *mf* (mezzo-forte) dynamic. The voice part has a *p* (piano) dynamic. The system ends with a 4-measure rest in the piano part and a 3-measure rest in the voice part.

System 4: Piano part has a *f* (forte) dynamic. The voice part has a *fp* (fortissimo piano) dynamic. The system ends with a 4-measure rest in the piano part and a 3-measure rest in the voice part.

System 5: Piano part has a *p* (piano) dynamic. The voice part has a *Cre* (Credo) dynamic. The system ends with a 4-measure rest in the piano part and a 3-measure rest in the voice part.

System 6: Piano part has a *p* (piano) dynamic. The voice part has a *scen* (scene) dynamic. The system ends with a 4-measure rest in the piano part and a 3-measure rest in the voice part.



# Henry LEMOINE & C<sup>ie</sup>, Éditeurs

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